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conjectures. Sixteen passages (ten of them in the *Lucullus*) are starred as being corrupt.

The editor has incorporated in the text a score or more of his own emendations. I give a few specimens: *Lucullus* 44, *convincitur* (coniungitur, MSS); 113, *hi minores* (mihi or mi minores, MSS); 124, *merus numerus* (numerus, Bentley; mens, MSS), *Timaëus* 8, *fit* (sit, MSS).

When the text differs from the best MSS and often when it differs from the editions cited, the reading adopted is supported by references to articles by modern scholars or by cross-references to Cicero's other works. Not infrequently explanatory and linguistic notes are added, e.g., p. 66 (*Paradoxa* 7), malo *masculinum*; p. 160.9 (*Timaëus* 7), *in hac formula* (i.e., de his quae diximus) *nullo fere discrimine tribus pronomnibus utitur, quae sunt hic, is, ille*. When Cicero has translated from Greek sources, the original Greek, if known, is usually quoted in the notes.

The value of the work lies in the full critical apparatus and in the usually close adherence to the best MSS rather than in any notable emendations of the text. It has taken rank at once as the authoritative critical edition of this portion of Cicero's works.

FLORENCE ALDEN GRAGG

SMITH COLLEGE

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*Die Blütezeit der griechischen Kunst im Spiegel der Reliefsarkophage.* Von DR. HANS WACHTLER. *Aus Natur und Geisteswelt*, 272. Bändchen. Leipzig: Teubner, 1910. Pp. 112. M. 1.25.

To draw in firm outlines the history of Greek sculpture down to the end of the fourth century B.C., to comment incisively upon each member of a series of illustrative monuments, never to lapse into vagueness or gush or dulness, and to keep within the limit of little more than one hundred pages—this is Dr. Wachtler's notable achievement. His booklet well deserves translation into English, all the more as information is scanty in our language regarding the objects he has chosen for detailed study, viz., the magnificent sarcophagi from Sidon, now in Constantinople, and the hardly less magnificent Fugger sarcophagus in Vienna.

F. B. TARBELL

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*De Lycophrone Mythographo.* Dissertatio inauguralis quam ad summos in philosophia honores et amplissimo philosophorum ordine Lipsiensi rite impetrandos scripsit HORSTIUS GASSE. Leipzig: Hoffmann, 1910. Pp. 73.

Dissertations on Lycophron are few and far between, and the advent of a new one deserves more than passing notice. In Fock's *Catalogue* eight titles only, not all of which are of actual dissertations, are entered under

Lycophron's name, as compared with over 1,000 for Homer and 650 for Sophocles. Perhaps this may serve as a speaking testimonial to the relative importance of these authors. And yet there are problems enough connected with the *Alexandra* which are not bad subjects for Doctors' dissertations. There are obscure passages which need further elucidation in spite of voluminous scholia, and the investigation of sources is always a fertile field; so that the novice has ample opportunity to win his spurs.

The dissertation before us belongs to the second of the two classes just mentioned. It is an investigation of sources. Holzinger and Ciaceri have worked in this field, as well as Geffken in his *Timaïos' Geographie des Westens*, Walter in a Basel dissertation of 1903 (*De Lycophrone Homeri imitatore*), and others, and the work of these predecessors has naturally had to be considered by the author. Lycophron's indebtedness to Homer is apparent to every reader of the *Alexandra* and was set forth in detail by Walter; but there is such a mixture of Homeric and post-Homeric matter that Holzinger argued that in composing his poem Lycophron introduced the myths from memory. Gasse proposes another explanation. In a word, the thesis which he attempts to establish is that the poet used a prose source for these stories, that is to say that he had before him a compendium of the myths relating to the Trojan cycle. This compendium, he argues, was based upon the epic cycle, the later epic poems, tragedies, and books pertaining to certain regions. He relies upon two arguments for his proof: (1) that while the poet narrates certain incidents at length, others which are poetic in character and would easily lend themselves to elaboration and embellishment are treated very briefly; and (2) the fact that earlier and later stories are found together. The wanderings of Odysseus, ll. 648-819, are a good example. Both of these points may be admitted and, in fact, Gasse seems to have established them by sufficient evidence; but whether they necessarily lead to the conclusion which he wishes may be questioned. The argument is, however, ingenious and well set forth and the evidence skilfully marshaled, showing a good grasp of the subject. The thesis is decidedly above the average of Doctors' dissertations and an important addition to the literature of Lycophron; but a bibliography, even if short, should have been appended. If we are not mistaken the author will be heard from later.

WILLIAM N. BATES

UNIVERSITY OF PENNSYLVANIA

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*Costume in Roman Comedy.* By CATHERINE SAUNDERS. New York: Columbia University Press, 1909. Pp. x+145.

In this addition to the Columbia University Series of Studies in Classical Philology the writer presents, under a somewhat dubious title, a methodical investigation of the conventions of Roman comic costume. This has been based chiefly upon the comedians themselves and Bethe's photographic